

III. 2. 1977-78

**PHILADELPHIA  
COLLEGE OF THE  
PERFORMING ARTS**

Admissions Bulletin 1977-78





The goal of Philadelphia College of the Performing Arts educational program is to impart to our students the highest standards of professionalism.

Joseph Castaldo

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# The College

The Philadelphia College of the Performing Arts (formerly Philadelphia Musical Academy) has been dedicated to excellence in the training of professional musicians and music educators for 106 years, since its founding in 1870. Now, the institution is proud to apply those same high standards of professionalism and excellence to the training of performing artists in three disciplines: MUSIC, DANCE, and DRAMA. The new name of the College signifies a monumental step forward in the development of the institution and represents a unique concept in the field of education for the performing arts.

As Pennsylvania's first and only performing arts college, the Philadelphia College of the Performing Arts, is also one of the first institutions of its kind in the country. The College is founded on the philosophy that performing artists, whatever their chosen field, have a common bond. Today, more than ever, they must reach out to one another for

inspiration and growth. A formalized network of communication between the schools of music, dance, and drama will form this common bond. Students of one discipline will take courses in other disciplines, thus creating a fertile environment for the exchange of ideas. It is this communication network, with its vast possibilities for interaction and cross-pollinization among the disciplines, which distinguishes the Philadelphia College of the Performing Arts from all other endeavors in the field.

The College offers co-educational professional training in music, leading to accredited degrees; while current plans call for initial implementation of dance and drama programs in September, 1977. The College draws an enrollment from across the country and from many foreign countries. PCPA is proud to offer a distinguished music faculty of nearly 100 members, all of whom are professional musicians and performing artists. Many are members of such groups as the Philadelphia

Orchestra or the New York  
Philharmonic Orchestra.

The Philadelphia College of the  
Performing Arts offers you an opportunity  
to grow and learn creatively as a  
person and as a performing artist. All  
students at PCPA receive personal  
attention and instruction and are

regarded as unique individuals  
possessing ability and talent which  
must be guided, respected, and allowed  
to grow to its full potential. The  
realization of one's ability becomes a  
reality through the traditional standards  
of excellence to which the Philadelphia  
College of the Performing Arts subscribes  
and is dedicated.

## **THE PHILADELPHIA COLLEGE OF THE PERFORMING ARTS**

**(Formerly Philadelphia Musical Academy)**

Location:	Philadelphia, Pennsylvania
Founded:	Philadelphia Musical Academy, 1870
Chartered by:	The Commonwealth of Pennsylvania, 1915
Approved by:	The Pennsylvania Department of Education to grant degrees, 1950
Amalgamated with:	The Philadelphia Conservatory of Music, 1962
Accreditations:	Middle States Association of Colleges and Secondary Schools National Association of Schools of Music Pennsylvania Department of Education



# The Facilities

The Philadelphia College of the Performing Arts moved into its present facilities in August of 1976. Located in the former Shubert Theatre Building at 250 South Broad Street in Philadelphia, Pennsylvania, the College is adjacent to the historic Academy of Music, home of the world famous Philadelphia Orchestra. The Philadelphia College of Art is located to the south of PCPA, thus adding a special collegiate touch to the already prevalent cultural atmosphere.

The new home of the Philadelphia College of the Performing Arts is a seven-story building which houses a fully equipped concert/opera theatre seating approximately 1900 persons. The theatre is the permanent home of the Pennsylvania Ballet. When not in use by this company, there is a continual series of professional pre-

Broadway musicals, drama productions, and dance company engagements. The theatre, by far, is considered one of Philadelphia's finest.

The College itself, located in the remainder of the building, has a full complement of completely new and modern classrooms, chamber music studios, student and faculty lounges, and administrative offices. In addition, an electronic music and recording studio, class piano laboratory, audio-visual equipment, and food center is available for student and faculty use. Practice facilities include over fifty pianos, a two-manual Challis Harpsichord, two harps, two complete sets of percussion instruments, and more than one-hundred orchestral instruments which may be used on a loan basis for rehearsals and instruction.





## THE SHUBERT BUILDING

The New Home of the Philadelphia College of the Performing Arts

# Board of Directors

## Officers

WILLIAM S. FISHMAN  
Chairman

ALAN D. AMECHE  
Vice-President

JOSEPH CASTALDO  
President

STEPHEN KORN, Esq.  
Secretary

GERALD GIBBONS  
Treasurer

MARY TOMKINS  
Assistant Secretary

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DONALD S. COHAN, Esq.

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EDWARD DWYER

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Dr. JOHN MITCHELL

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Mrs. S. S. NEUMAN

Mrs. WILLIAM PRICKETT

STEPHEN ROSE

RONALD WATTA (ex-officio)

# Administration and Staff

JOSEPH CASTALDO  
President

CLEMENT C. PETRILLO  
Dean of the College

WILLIAM J. JOHNSTON, Jr.  
Business Manager

EDWARD T. BRAKE  
Director of Admissions/ACT 101

BONNIE FREUNDLICH  
Director of Development

GARY HOUSER  
Director of Facilities/Ensembles

STAN HURWITZ  
General Manager of Shubert Theatre

ALDO PROVENZANO  
Director of Conservatory Division/Concert Productions

KENT CHRISTENSEN  
Librarian

RITA DIRENZO  
Registrar

MARIA R. WRIGHT  
Financial Aid Officer

MARY K. TOMKINS  
Administrative Assistant to the President

ELLEN POLLACK  
Counselor/ACT 101

MARK HUXSOLL  
Director of Internal Communications

SUSAN MYHR  
Orchestra Librarian

JEANNE BUSTARD  
Assistant Director of Conservatory Division

LEAH FARBER  
Bursar

CATHERINE DAWSON  
Assistant Bookkeeper

PATRICIA KELLY  
Accountant

LOUISE KLEIN  
Secretary, Office of the Dean

SALLY KURZ  
Secretary, Office of Admissions/ACT 101

DONNA HURFORD  
Secretary, Office of Facilities/Ensembles

ROBERTA COSTA  
Secretary, Office of Development

BARBARA MCINTYRE  
Receptionist

JANI SZANTO  
President Emeritus

MARIA EZERMAN DRAKE  
Assistant Dean Emeritus

# Faculty

## BRASS

Roger Blackburn (Trumpet)  
Tyrone Breuninger (Trombone)  
Joseph DeAngelis (French Horn)  
Roger DeLillo (Trombone)  
Richard Genovese (Trombone)  
Robert Harper (Trombone)  
Paul Krzywicki (Tuba)  
Anthony Marchione (Trumpet)  
Michael Natale (Trumpet)  
Herbert Pierson (French Horn)

## CLASSICAL GUITAR

Robert DiNardo  
John Leonard  
Peter Segal

## COMPOSITION, THEORY, MUSIC HISTORY, LITERATURE

James Amadie  
Theodore Antoniou  
Joseph Castaldo  
Donald Chittum (Coordinator, Theory/Composition)  
Lilburn Dunlap  
Jan Krzywicki  
Clement C. Petrillo (Coordinator,  
Musicianship/Ensembles)  
Joseph Primavera  
Andrew Rudin  
Evan Solot (Coordinator, Jazz Program)  
Michael White

## CONDUCTING

Theodore Antoniou  
Michael Korn  
Joseph Primavera

## ENSEMBLES

Theodore Antoniou (New Music)  
Michael Bookspan (Percussion)  
Norman Carol (String Chamber)  
John Davis (Jazz Laboratory)  
Robert DiNardo (Classical Guitar)  
Donn-Alexandre Feder (Piano Accompanying)  
Ignatius Gennusa (Wind Chamber)  
Steven Hewitt (Wind Chamber)  
Michael Korn (Chorus)  
Carlton Jones Lake (Boys' Choir)  
John Leonard (Classical Guitar)  
Anthony Marchione (Brass Chamber)  
Joseph Primavera (Symphonic Wind/ Symphony  
Orchestra)  
Evan Solot (Jazz Festival Band)  
Vincent Trombetta (Wind Chamber)

## GENERAL STUDIES

William Ashbrook  
Franklin Axelrod  
John DeWitt (Coordinator, General Studies)  
Richard Duprey  
Gabriela Roepke  
Arthur Sabatini

## HARP

Margarita Csonka Montanaro

## KEYBOARD

Jeanne Behrend (Piano)  
Elizabeth Boggs (Harpsichord)  
Allison Drake (Piano)  
Robert Elmore (Organ)  
Frances Fanelli (Piano)  
Donn Alexandre Feder (Piano)  
Florenza D. Levensgood (Piano)  
Doris Mason (Piano)  
Clement C. Petrillo (Piano)  
Robert Plimpton (Organ)  
Susan Starr (Piano)  
Kevin McCutcheon (Official Accompanist)

## MUSIC CRITICISM

Daniel Webster

## MUSIC EDUCATION

Harold Carle (Coordinator, Music Education)  
Robert Momchilov

## OPERA

William Ashbrook  
Doris Coleman  
Manfred Fischbeck (Group Motion)  
Brigetta Herman Fischbeck (Ballet)  
David Michanik (Fencing)  
Gabriela Roepke  
Martha Schlamme (Acting)  
Sarah Ventura (Director)  
Kay Walker

## PERCUSSION

Michael Bookspan  
Nicholas D'Amico  
Anthony Orlando

## STRINGS

Claus Adams (Cello)  
Richard Amoroso (Cello)  
Mary Anne Baillard (Viola)  
Norman Carol (Violin)  
Charles Castleman (Violin)  
Heidi Castleman (Viola)  
Neil Courtney (Double Bass)  
Joseph DePasquale (Viola)  
David Finkel (Cello)  
Elsa Hilger (Cello)  
Patynka Kopec (Violin)  
David Madison (Violin)  
Leonard Mogill (Viola)  
Lorne Munroe (Cello)  
Henry Scott (Double Bass)  
Roger Scott (Double Bass)  
Jani Szanto (Violin)  
Karen Tuttle (Viola)

## WOODWINDS

Adelchi Louis Angelucci (Bassoon)  
Shirley Curtiss (Bassoon)  
Ignatius Gennusa (Oboe)  
Steven Hewitt (Oboe)  
John Krell (Flute)  
Carol Light (Flute)  
Guido Mecoli (Clarinet)  
Donald Montanaro (Clarinet)  
Yolanda Picucci (Flute)  
John Russo (Saxophone)  
John Shamlian (Bassoon)  
Joseph Smith (Clarinet/Saxophone)  
Marshall Taylor (Saxophone)  
Vincent Trombetta (Saxophone)  
John Wummer (Flute)

## VOICE

Marianne Casiello  
Carolyn Dengler  
Marion Harvey  
Harold Parker  
Richard Torigi



# Dance-Drama

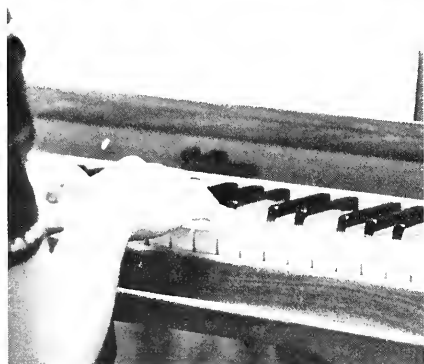
Current plans call for the implementation of full programs and professional training in dance and drama, leading to accredited degrees, at the Philadelphia College of the Performing Arts in September, 1977. Specific details and information with regard to the dance and drama curriculums are expected to be readied later this year.

All students interested in the Dance or Drama Programs are encouraged to make their interest known to the Office of Admissions. Up-to-date records will be maintained and students who have demonstrated an interest in one or both of these two programs will be notified periodically concerning the progress and final formulation of the dance and drama curriculum.

Persons interested in one or both of these programs are encouraged to review the contents of this bulletin, become acquainted with the facilities of the college, and to correspond with the Director of Admissions with regard to

any and all questions pertaining to the dance or drama programs.

Interested students should not make application for admission to the College at this time. Instead, merely send your name, address, and telephone number to the Office of Admissions, Philadelphia College of the Performing Arts, 250 South Broad Street, Philadelphia, Pennsylvania 19102. Students posing questions or requesting that they be put on the mailing list will in no way be obligated to the college.





# Music

The Philadelphia College of the Performing Arts is *one of only eight fully accredited, independent colleges of music* in the United States. As a college of music, it is concerned with the preparation and training of young artists for careers as professional musicians and music educators. PCPA is dedicated not only to professional training of the highest order, but also to the total education of its students. The result of this educational philosophy is the "musical citizen:" the individual who possesses the means to function in all aspects of the world around him as a musician and as a person.

As professional musicians, music educators, and members of the cultural community, we at the Philadelphia College of the Performing Arts feel that the dynamic mix that goes into the broad ideal of the musical citizen is one of the educational goals most worthy of pursuit. It is our goal that the quality of all of one's contacts and associations

with the College, as applicant, student, and eventual graduate, will be the result of our mutual striving toward this goal and the realization of it.



# ADMISSIONS

Admission to the College's degree and diploma programs is determined by a review of the applicant's secondary school record, SAT scores, and audition results. The admissions program seeks to determine the applicant's technical and intuitive grasp of his major performance medium and of music fundamentals as a whole; his ability to function in a college environment; and his overall commitment to music as a career and as an art. The admissions process at its best should serve as a self-evaluation for the applicant.

Outlined in the following pages are the processes, general information, and some suggestions for preparatory study towards a career in music. Any questions concerning admission should be directed to the Admissions Office.

Appointments for personal interviews with Admissions personnel should be made in advance. Requests for catalogs, curriculum information, or other printed material are best made in writing.

## Pre-College Training

Our experience suggests that applicants with a minimum of two to five years serious study prior to college are best prepared for the College's program. This study usually takes the form of private instruction in a major performance area. Since the College offers intensive specialized training towards a professional career, a firm grasp of the basic skills are a necessary prerequisite. Equally important, however, is the experiential development of an intuitive sense of music. This sense of music, often called 'musicality' can only be developed and refined by constant exposure to music through listening and performance. For this reason, we recommend performance in local and regional ensembles, solo recitals, and chamber music concerts as an invaluable training experience.

The College maintains a **Conservatory Division** available to all persons desiring to study music, and offers instruction in the instrumental, vocal, theory, and compositional disciplines of music on a

non-credit basis. A special certificate course is available which is aimed at preparing high school students for entrance examinations required by most colleges. However, in no way are PCPA applicants for admission required or expected to study through this division. It is simply a service and additional offering of the college, not only to high school students, but also to the younger and older student.

## Secondary School Experience

All applicants are expected to have completed 16 units of secondary school training distributed as follows:

Units	Courses
4	English
1	Algebra
1	Algebra or Geometry
7	Foreign Language
	Social Studies
	Natural Sciences
3	Additional Mathematics, Music or Other

We recommend the fullest possible participation in the high school music

program, including any theory or ear training classes and performing ensembles offered.

## Application Procedure

All Applicants must submit:

1. **A completed Application Form and submit a check or money order to cover the required application fee.**
2. **Certified transcripts from all secondary schools or colleges attended.**
3. **Scholastic Aptitude Test results.**

Applications should be filed as early in the year as possible, but preferably not later than June 1st for the September admission, or November 15th for January admission.

Other materials, such as letters of recommendation, submitted in support of the application, are welcome, but not mandatory unless specifically requested.

## Audition Program

Each applicant must audition in his/her major performance area for a faculty committee. An audition must be com-

pleted before an applicant may be considered for admission to the College. Applicants will be given the opportunity

to select his/her preferred audition dates. Audition dates and audition repertory suggestions are listed below.

## Audition Dates

Listed below are the audition dates for 1977-78. From this schedule you should indicate your first and second most preferred audition dates.

October 20, 1976	December 15, 1976	March 16, 1977	May 18, 1977
November 17, 1976	February 16, 1977	April 20, 1977	June 8, 1977

Additional audition dates may be arranged at a later time, however, at the present time the above dates should be considered as the final audition schedule. If necessary, summer auditions will be scheduled.

## Major Audition Repertory Suggestions

The suggestions listed below are intended as general guidelines for the preparation of the major audition.

Selections or studies of comparable difficulty may be substituted at the discretion of the applicant. Although memorization is not specifically required, it is encouraged. The major audition lasts approximately ten to fifteen minutes.

**BASSOON** — Major and minor scales; one study from Wiessenborn Studies (1-50), Op. 8; one movement of the

Mozart Concerto; and the first or third movement of a Vivaldi Bassoon Concerto.

**CELO** — Major and minor scales; and arpeggios; any movement from the first three Bach Suites; any sonata comparable to Sammartini's Sonata in G Major; any standard Concerto Boccherini, Goltermann, Saint-Saens.

**CLARINET** — Major and minor scales; first and second movements from one of the following concertos: Weber, First Concerto or Second Concerto; Mozart, Concerto in A Major, Op. 107, K. 622;

or Weber Concertino, Op. 26; any study from H. Klosell, Civallini, or C. Rose.

**COMPOSITION** — Applicants will submit a portfolio of original scores and will be interviewed by members of the composition faculty.

**CONDUCTING** — Applicants will be asked to demonstrate baton technique, score reading ability, and aural acuity in an interview with members of the conducting faculty.

**DOUBLE BASS** — Major and minor scales Simandl Exercises, Book No. 1 pp. 104-105, 74—75; solo selected by the candidate.

**FLUTE** — Major and minor scales; J. S. Bach, slow movement from one of the Six Sonatas; and a piece demonstrating technical proficiency.

**FRENCH HORN** — Major and minor scales; Kopprasch, Volume 1. No. 15; composition comparable to Mozart Third Horn Concerto.

**CLASSICAL GUITAR** — Diatonic major and minor scales (Egiová fingering); display arpeggio development (source material: Guillian, 120 studies); two

solos — one should be from Baroque period, preferably by J. S. Bach.

**HARP** — Demonstrate general musicianship and ability in sight reading; two etudes or sonatinas comparable to Bochsá or Nademan; a solo selected by the candidate.

**OBOE** — Major and minor scales; a movement from any concerto or sonata for the oboe.

**OPERA** — Three operatic arias, preferably one in French, one in Italian, and one in a language of the applicant's choosing.

**ORGAN** — J. S. Bach, two or three-part invention on piano; J. S. Bach, Prelude and Fugue for Organ; a romantic or contemporary composition chosen by the candidate.

**PIANO** — Major and minor scales and arpeggios; a work of J. S. Bach (two and three-part inventions, Preludes and Fugues, W. T. C.); any sonata by Haydn (except C major, H XVI:35), Mozart (except C major, K. 545) or Beethoven (except Op. 49); a composition from the Romantic period (Chopin, Schumann,

etc.); an Impressionist or Contemporary composition.

**SAXOPHONE** — Major and minor scales and arpeggios; one study from Libanchi Concert Etudes, Book 1; a solo selected by the candidate.

**THEORY** — Applicants will be interviewed by members of the theory faculty and are encouraged to bring any supporting materials such as original analytic essays, etc.

**TROMBONE** — Major and minor scales; Kopprasch, Book I; Rochert, Melodious Etudes; and a solo selected by the candidate.

**TRUMPET** — Major and minor scales; any one of the Arban Characteristic Studies; a solo selected by the candidate.

**TUBA** — Major and minor scales; Cimera, Tuba Studies, exercises 7 through 11; Wagner, Overture to "Die Meistersinger."

#### **TIMPANI and PERCUSSION**

**INSTRUMENTS** — Timpani: Tune two timpani to any required interval within range (F to F) and execute roll. Mallets: Demonstration of current ability,

and scale and chords. Snare drums, etc.: Open and close the "roll" and any of the other first "Thirteen Essential Rudiments" from memory; prepared snare drum solo; sight reading.

**VIOLA** — Major and minor scales and arpeggios; one of the Kreutzer Etudes or Mazas Special and Brilliant Etudes; one of the following: Handel, Concerto in B minor; Telemann, G major; or Stamitz, A major; or Hoffmeister Concerto.

**VIOLIN** — Major and minor scales (preferably in three octaves); selection from the Kreutzer Etudes; a sonata by Handel or Mozart, or a concerto by Mozart or Haydn.

**VOICE** — A song from the Italian Anthology; two songs in English; a simple folk song at sight.

## Audition Tapes

Applicants who are unable to audition in person may submit a tape recording. We request that all audition tapes submitted meet the following standards:

- 1) Tapes should be clear and relatively free of static or surface noise.
- 2) Recording speed should be  $7\frac{1}{2}$  ips using a standard 7" reel.
- 3) The tape reel and box should be clearly marked indicating the performer's name, instrument, and program of works, including movement number and composers' names.
- 4) The audition tape should not exceed 15 minutes in length. Please do not send a tape of a concert or recital performance.

The Auditioning Committee reserves the right to rehear any person admitted on the basis of a taped audition.

No taped auditions will be acceptable for the Opera Studies Program.

## Transfer Students

Students wishing to transfer to the College from another college should follow the same application procedures as outlined earlier.

Any credits earned at another institution must be evaluated and validated by the PCPA Applied Music, Theoretical Studies, General Studies, and Music Education Divisions before they will be accepted for transfer. The student may be asked to take tests which will aid in evaluation of his skill and knowledge. In no cases will credit earned with a grade below "C" be accepted.

To be eligible for a degree from the College, students must complete at least 25% of all credit requirements at the College.

## Foreign Students

Foreign Students who wish to enter the Philadelphia College of the Performing Arts must comply with all the provisions of the Immigration Act and will be admitted only on a full-time basis. Foreign students are required to take the Test of English as a Foreign

Language (TOEFL) or provide other proof of English proficiency.

The Application for Admission must be completed and filed with the Admissions Office, and test scores should be forwarded. Tape recordings may be submitted in lieu of an audition.

## Placement Testing Program

After an applicant successfully completes the audition, a series of placement tests is administered. These tests are given to allow a realistic assessment of the applicant's strengths and weaknesses and are not considered a determining factor regarding admission to the College.

The following tests are part of the Placement Testing Program:

### 1. THE EAR TRAINING PLACEMENT

**EXAM** deals with the ability to match pitches, identify intervals and triads, and to sight sing simple melodies and rhythms.

### 2. THE THEORY PLACEMENT EXAM

reviews the applicant's conversance with key signatures, major and minor scales, intervals, triads, and elementary musical terminology.

### 3. THE ENGLISH COMPOSITION

**EXAM** requires a brief written essay on a topic to be supplied at the time of testing.

### 4. THE BASIC PIANO PLACEMENT

**EXAM** (for non-keyboard majors only) reviews the applicant's ability (if any) to play the piano.

Placement Exam results are used as a general index of musical accomplishment, and as a specific mechanism for class assignments. The tests allow us to place students in class sections with students of similar ability and placement scores.



# **CURRICULUM**

The College's course offerings are designed to present a complete, thorough musical training and general educational experience. All of the traditional music skills are presented in a comprehensive framework geared to guide the student through a progressive series that builds gradual skill acquisition, while at the same time developing a conceptual and creative understanding. The curriculum proceeds from a fundamental

philosophy of knowledge reinforcement: basic skills, discovered through musical literature, developed by in-class writing and discussion, and applied in the performance experience. More detailed information concerning the curriculum may be found on the following pages. Specific questions should be directed to the Registrar or the Director of Admissions.

## **Major Fields of Study — Undergraduate**

**Bassoon  
Clarinet  
Classical Guitar  
Composition  
Conducting  
Dance  
Double Bass**

**Drama  
Euphonium  
Flute  
French Horn  
Harp  
Harpsichord  
Oboe**

**Organ  
Opera Singing  
Piano  
Percussion  
Saxophone  
Theory  
Trombone**

**Trumpet  
Tuba  
Viola  
Violin  
Violincello  
Voice**

## **Major Fields of Study — Graduate**

**Opera Directing**

**Opera Singing**

## Musical Studies

All students at the Philadelphia College of the Performing Arts receive intensive training in theory and musicianship, with the option of selecting a number of music electives.

The PCPA **theory program** is a unique approach to theoretical studies, insuring each student a solid foundation in basic skill, analysis, and literature.

The **musicianship studies** required of all students, fosters an aural awareness of pitch and rhythmic materials. Fundamentals of music theory are correlated with aural materials so that both intellectual and aural skills simultaneously develop and reinforce each other.

The student has the opportunity to elect a number of the courses which he takes towards his degree. **Advanced Music Electives** are available and concerned with detailed examinations of various musical styles and literature, analysis, and creative activities. Other music courses dealing with specific secondary skills, such as Basic Piano and

Functional Piano, Music History, Orchestration, and Elementary Conducting are required in most programs.

The College also offers a variety of special interest courses designed to meet the individual needs and interests of the student. A sample of these offerings include: Synthesizer Techniques, Beethoven, Bach, Music Criticism, Principles of Electronic Composition, and countless others.

## Music Education

As a major portion of the Double Degree, the College offers a curriculum of professional education courses. These courses are designed in accordance with the Pennsylvania Department of Education guidelines and provide a series of in-depth explorations of skills and techniques necessary to the primary and secondary school music teacher.

## General Studies

The College offers a program of General Studies intended to overcome parochial narrowness without obstructing the student's growth as musicians. Through a series of required and elective courses, with increasing stress on independent study as they progress toward their degrees, students at PCPA may encounter the humanities, natural and physical sciences. The courses are taught whenever possible with emphasis on the special relevance of the several disciplines to the objectives of performing artists, both as professionals and as concerned members of the world community.

## Opera Studies

The Opera Studies Program consists of a series of courses and practicums with an orientation towards the development of singing-acting potential and role versatility. Some of the courses include: History of Opera and Theatre, Body Movement, Acting, Staging, Dramatic Literature, etc.

## Ensembles

Performance in both ensemble and solo settings is an integral part of the total educational program at the College. All instrumental or vocal majors are required to participate in at least one ensemble every semester of their residency. Ensemble requirements vary slightly according to the individual major. The College maintains the following ensembles:

**Symphony Orchestra**  
**PCPA Chorus**  
**Symphonic Wind Ensemble**  
**Jazz Festival Band**  
**Jazz Lab Band**  
**Guitar Ensemble**  
**Piano Accompanying**  
**String Chamber Ensemble**  
**Wind Chamber Ensemble**  
**Percussion Ensemble**  
**Brass Chamber Ensemble**  
**New Music Group**

## Studio/Jazz Emphasis Program

The College also offers a Studio/Jazz Emphasis Program which is a new course of study designed as an elective within the traditional Bachelor of Music Degree. The program is concentrated into the final two years of a four-year bachelor's degree, and is designed to prepare students for a career in all aspects of Jazz and Commercial Music. Various course offerings include: Jazz Theory, Jazz History, Recording Techniques, along with extensive participation in small and large jazz ensembles. Students also receive major instrument instruction, traditional theory, literature, ear training, and a full course of study in the Humanities.



# DEGREE AND DIPLOMA PROGRAMS

## Bachelor of Music

The Bachelor of Music Program is designed for those students who wish to prepare for professional careers in performance, composition or conducting, or who desire a thorough background in anticipation of graduate study, studio teaching, or further work in specialized fields such as music therapy. The BM Degree is designed to be completed in four years of full-time study.

Requirements vary according to major, but can be summarized as follows:

<b>Major . weekly lessons for 8 semesters</b>	
<b>Musicianship</b> .....	<b>6 semesters</b>
<b>Theory</b> .....	<b>6 semesters</b>
<b>Music Electives</b> .....	<b>2-8 semesters</b>
<b>General Studies</b> .....	<b>8 semesters</b>
<b>Ensemble</b> .....	<b>8 semesters</b>
	(performance majors only)
<b>Piano</b> .....	<b>4 semesters</b>
	(non-keyboard majors only)
<b>Chamber Ensemble</b> .....	<b>4 semesters</b>
	(instrumental majors only)
<b>Seminar</b> .....	<b>4 semesters</b>
<b>Graduation Recital</b> .....	<b>1 semester</b>

## Double Degree: Bachelor of Music/ Bachelor of Music Education

The five-year Double Degree Program is designed to prepare students for careers in public school music teaching. The College takes the position that teachers of music must be of the same general level of musical accomplishments as students graduating with a BM degree. For this reason, students in the Double Degree meet all of the requirements for the BM degree in addition to completing a block of courses in professional education. Successful completion of the Double Degree Program results in qualification for Instrumental I Certification by the Department of Education of the Commonwealth of Pennsylvania. The Double Degree recipient needs only

three years of successful teaching experience to qualify for Permanent Certification.

The five-year Double Degree requirements may vary according to major; however, basically, the DD requirements call for all the requirements of the Bachelor of Music Degree plus the following:

**Music Education** ..... **36 credits**  
**Piano** ..... **2 semesters**  
(non-keyboard majors only)

## Associate Degree

The Associate Degree is a two-year program designed for the student who wishes to concentrate exclusively on musical studies without general studies requirements. It serves particularly well the student who is planning a career oriented towards performance and desires a thorough formal music education, but does not wish to invest four years necessary for a bachelor's degree. Majors in composition, conducting, and theory are excluded from the Associate Degree Program. The Associate Degree curriculum can be summarized as follows:

**Major . Weekly lessons for 4 semesters**  
**Theory** ..... **4 semesters**  
**Musicianship** ..... **4 semesters**  
**Ensemble** ..... **4 semesters**  
(plus 4 semesters of chamber ensemble)  
**Piano** ..... **4 semesters**  
(non-keyboard majors only)  
**Foreign Language**  
**and Diction** ..... **4 semesters**  
(voice majors only)

## Artist's Diploma

The Artist's Diploma is a four-year program devised for the unusually gifted student capable of intensified training toward a concert performance career. The primary emphasis is upon development of performance ability in solo, chamber and large ensemble settings. Admission to the Artist's Diploma Program puts great emphasis upon extraordinary performance ability. Majors in composition, conducting, and theory are excluded from the program. Requirements vary according to major, but may be summarized as follows:

**Major . Weekly lessons for 8 semesters**

**Theory . . . . . 6 semesters**

**Musicianship . . . . . 6 semesters**

**Ensemble . . . . . 8 semesters**

(plus 8 semesters of chamber music)

**Piano . . . . . 4 semesters**

(non-keyboard majors only)

**Seminar . . . . . 4 semesters**

**Foreign Language . . . . . 6 semesters**

(voice majors only)

**Diction . . . . . 4 semesters**

(voice majors only)

**Recitals . . . . . 3 semesters**

(one each year: Sophomore, Junior, Senior)



# Master of Music or Fine Arts in Opera

## Master of Music In Opera Singing

The Master of Music in Opera Singing is designed to train young vocalists in all the skills required of a professional singer and to develop their singing—acting potential and role versatility to the fullest extent. Training covers various styles with considerable emphasis given to voice, musicianship and acting technique. **Prerequisite: Bachelor of Music in Voice or equivalent.**

**NOTE: All students in the Opera Studies program are required to participate in Opera Production each semester of residence either as crew or performers. Preparation and actual performance in at least two major roles is required of majors in Opera Singing.**

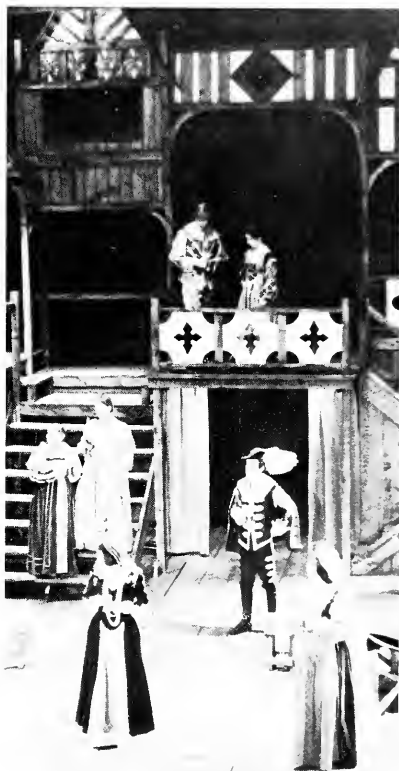
**Majors in Opera Directing are required to prepare at least two operas, one of which will be a public performance.**

## Master of Fine Arts In Opera Directing

As a basis for work in this field, it is suggested that the entering student provide himself with general background in the humanities, with special emphasis on the history of art, music history and literature, together with some knowledge of psychology, sociology, and philosophy. He should also have some prior training and experience in acting and directing. The director must know the symbols, vocabulary, and possibilities as well as limitations, of these various disciplines. His ultimate responsibility will be to synthesize these disparate elements in the opera. Primary emphasis will be placed on his facility in understanding and working with singers.

**Prerequisite: Bachelor of Fine Arts, Bachelor of Arts, Bachelor of Music or equivalent.**





# Financial Aid

The Philadelphia College of the Performing Arts offers financial aid to qualified students to help defray educational expenses. Some of the awards may be offered singly or in various 'package' combinations. PCPA makes every effort to provide maximum financial assistance to students who demonstrate financial need. Available aid falls into three categories:

1. **PCPA Institutional Grants and Employment**
2. **State and Federal Grants, Loans, and Employment Programs.**
3. **Private Grants and Scholarships.**

In order to apply for financial aid, incoming students should contact the PCPA Financial Aid Officer.

## Financial Aid Process

Students are encouraged to file the Financial Aid Application at the same time the Application for Admission is submitted. Further, applicants are required to report the receipt of any

scholarship aid from sources outside the College to the Financial Aid Officer. PCPA reserves the right to review the financial aid awarded and make appropriate adjustments when necessary.

The financial aid process is as follows:

1. **BASIC EDUCATIONAL OPPORTUNITY GRANT** — All students applying for financial aid must file a BEOG. These forms are available from high school guidance offices or the PCPA Financial Aid Officer.
2. **PARENTS CONFIDENTIAL STATEMENT** — All students applying for financial aid must file a PCS. This form should be filed at the time the application for admission is submitted or as early as possible. However, it should be submitted no later than March 1st. Those applying after that date cannot be assured of consideration. The PCS form may be obtained from high school guidance offices or the PCPA Financial Aid Officer.

## **FACTS: Financial Aid — Academic Year 1975-76**

**66% of PCPA students receive aid (from all sources)**

**Average aid package \$1752**

**43% of PCPA students receive Tuition Remission**

**Grant Aid Average Tuition Remission Grant: \$774**

**(Range: \$250-\$1500)**

### **3. PCPA FINANCIAL AID APPLICATION**

— In order to be considered for financial aid, all students must file an application for financial aid. This form may be obtained by writing directly to the Financial Aid Officer, Financial Aid Office, PCPA, Philadelphia, Pennsylvania 19102. Application deadline is April 15th.

## **Sources of Financial Aid**

### **PCPA Tuition Remission Grants**

A program of grants providing scholarships in the range of \$250-\$1500 to all full-time students in all major programs. Awards are made on the basis of ability, potential or continuing service to the College, and (for continuing students) academic achievement. Grant

awards to entering students are made primarily on the basis of the entrance audition. In some cases financial need as determined through the PCS will be considered as a basis for distribution of the grants. Grant awards are determined by the Dean of the College and the Director of Admissions in consultation with the Financial Aid Officer.

### **Pennsylvania State Scholarship Program (PHEAA)**

A program created by the 1965 General Assembly of Pennsylvania and administered by the Pennsylvania Higher Education Assistance Agency. Awards to high school seniors are granted on the basis of financial need.

High School graduates who have a lapse of one year between their graduation date and the date of their planned enrollment may apply directly to the Pennsylvania Higher Education Assistance Agency; Towne House, Harrisburg, Pennsylvania 17102.

### **Basic Educational Opportunity Grants (BEOG)**

The BEOG is a federal aid program that provides grants to all eligible students. Grants may be as high as \$1400 per academic year. Amounts are based on the expected family contribution, cost of attendance and a payment schedule issued by the U. S. Office of Education. Students must complete a separate application for the determination of eligibility. Applications may be obtained from high school guidance offices or the PCPA Financial Aid Office.

### **Supplemental Educational Opportunity Grants (SEOG)**

The SEOG is a federal aid program for undergraduate students of exceptional financial need and is administered by

the Financial Aid Office. Grants range from \$200 to \$1000 per academic year. Amounts of awards are based on the analysis of the PCS. Application for this program is made by completing the PCPA Financial Aid Application.

### **National Direct Student Loan (NDSL)**

The NDSL is a federal aid program that provides low-cost loans to students demonstrating financial need. Loans range from \$100 to \$2000 per academic year. Interest does not accrue during the period of attendance at the institution. Repayment begins at an interest rate of 3%, nine months after a student leaves the College. Award amounts is determined by the analysis of the PCS, and the program is administered by the PCPA Financial Aid Office. Application for this program is made by completing the PCPA Financial Aid Application.

### **Guaranteed Student Loan (GSL)**

The GSL enables a student to borrow directly from a bank. This program is

open to undergraduates and graduates on a full-time and part-time basis. Loans may be as high as \$2500 per academic year. The state in which the loan recipient is a resident acts as co-signer, and the state, in most cases, guarantees repayment to the bank or other lending agency. Repayment stipulations do not begin until after the student leaves school. Applications and further information may be obtained from most banks, savings and loan associations, or the PCPA Financial Aid Office.

### **PCPA Work-Study**

The PCPA Work Study Program is a student employment program maintained by the College. Work assignments are available to students who are in need of employment and who may not be eligible for other programs.

### **College Work Study Program (CWSP)**

The College Work Study Program is a federally authorized program that enables students with financial need to earn part of their educational expenses through on-campus employment. Both

undergraduates and graduates are eligible. Students are assigned to various offices and paid on a monthly basis. Awards range from \$400 to \$800 per academic year. This program is administered by the Financial Aid Office, and a PCS is required for consideration. Application may be made by completing and submitting the PCPA Financial Aid Application.

### **The Tuition Plan**

For the convenience of parents and students who prefer to pay college costs in monthly installments, the Philadelphia College of the Performing Arts has made arrangements with a leading educational lending organization which provides these services — The Tuition Plan, Inc., Concord, New Hampshire 03301. A brochure, giving details of the plans offered will be mailed to parents of students who are accepted for enrollment.



# Special Programs

## **ACT 101**

The Philadelphia College of the Performing Arts has a special program available to those who qualify, which is called ACT 101. Made possible through a grant from the Commonwealth of Pennsylvania/Office of Equal Opportunity, it is geared to aiding educationally and economically disadvantaged students to the completion of the Bachelor of Music/Bachelor of Music Education degree.

The program provides for specialized tutoring and counseling in music theory, ear training, keyboard, and English. In addition, a six-week, pre-college summer preparatory session dealing with these same skill areas is offered. All services offered by ACT 101 are free of charge, and every effort is made to distribute available financial aid in such a way as to arrange adequate aid packages to all ACT 101 students. Those who are selected for participation in the ACT 101 PROGRAM, must be

residents of the State of Pennsylvania, and must demonstrate economic and educational disadvantage within the regulations as specified in the Program Guidelines.

Interested persons are encouraged to contact the Director of Admissions for further and more detailed information concerning this program.

## **Summer Program**

As an adjunct to the College's regular academic year offerings and as a preparation for in-coming freshman students, PCPA offers a six-week summer session. Pre-freshman level courses in musicianship, theory, basic piano, English and Study Skills are available to entering students who have a limited deficiency in preparatory work. These courses are also recommended for students entering their senior year of high school and who plan to attend a college of music upon graduation. For additional information and specific details on other programs offered, contact the Office of the Registrar.

# Tuitions and Fees

## Tuition

### Undergraduate

Full-Time Degree Program	Per Semester	.....	\$1400
Part-Time Rates			
Individual Major Instruction	Per Hour	.....	\$20-\$40
Individual Secondary Instruction	Per Hour	.....	\$15-\$30
Class Instruction	Per Credit Hour	.....	\$95
Special Tutoring for Classroom Work	Per Hour	.....	\$20-\$40

### Graduate

Full Time Degree Program	Per Semester	.....	\$1500
Part-Time Rates			
Individual Major Instruction	Per Hour	.....	\$30-\$60
Class Instruction	Per Credit Hour	.....	\$105



## Fees and Charges

Application Fee .....	\$ 25
Registration (Part-Time Fee Only) .....	\$ 15
Matriculation Fee — Tuition Deposit .....	\$100

The tuition deposit/matriculation fee is required of all students when accepted and is credited to the first semester's tuition.  
Not refundable after July 1st.

Opera Audition Fee .....	\$ 10
Examination for Advanced Standing (per credit hour) .....	\$ 15
Late Registration Fee .....	\$ 25
Late Tuition Payment Fee .....	\$ 50
I. D. Card .....	\$ 2
Special or Make-Up Examination .....	\$ 10
Graduation Fee .....	\$ 50
Transcripts (each) .....	\$ 2

## Tuition Refund Policy

Cancellation of registration before beginning of class: Retention of \$100.00; refund of balance paid.

Withdrawal before the end of the DROP/ADD Period (usually two weeks after beginning of classes): Refund of 75% of semester tuition.

Withdrawal from two to four weeks after beginning of classes: Refund of 50% of semester tuition.

Withdrawal from four to eight weeks: 30% of semester tuition.

Withdrawal after eight weeks: No Refund.

## **Policy Statement**

The Philadelphia College of the Performing Arts adheres to a non-discriminatory policy with regard to race, color, sex, national and ethnic origin, and religious affiliation with regard to the review, consideration, and final disposition of applications for admission to the College.

It adheres to a full non-discriminatory policy in the administration of its educational programs and policies, financial aid, and all other college-administered programs and activities. The College reserves the right to change the regulations, fees, and other information contained in this publication at any time without prior notice. However, in the event that any such changes become necessary, attempts will be made to publicize them adequately.

# Application for Admission

## PHILADELPHIA COLLEGE OF THE PERFORMING ARTS

250 SOUTH BROAD STREET  
PHILADELPHIA, PA. 19102  
TELEPHONE: 215-545-6200

### PERSONAL DATA

(Please Print or Type)

Name \_\_\_\_\_ Social Sec. No. \_\_\_\_\_  
Street Address \_\_\_\_\_ Telephone \_\_\_\_\_  
City \_\_\_\_\_ County \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Citizenship \_\_\_\_\_ Birth Date \_\_\_\_\_ Marital Status \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### EDUCATION

List All High Schools and Colleges Attended \_\_\_\_\_ City \_\_\_\_\_ Dates \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### DEGREE OR DIPLOMA PROGRAM FOR WHICH YOU ARE APPLYING

☐ Bachelor of Music ☐ Double Degree ☐ Master of Music in Opera Singing  
☐ Associate Degree ☐ Artist's Diploma ☐ Master of Fine Arts in Opera Directing  
Major \_\_\_\_\_ Date You Plan to Enter ☐ January ☐ September, 19\_\_\_\_

**AUDITION DATES** are listed in the Admissions Bulletin, please indicate the dates on which you  
most prefer to audition. 1st choice: \_\_\_\_\_ 2nd choice: \_\_\_\_\_

**TEACHER PREFERENCE** will be honored as closely as possible. If you prefer to study with a  
specific teacher, please indicate \_\_\_\_\_

(Over)

## PARENT OR GUARDIAN

Name \_\_\_\_\_ Age \_\_\_\_\_ Occupation \_\_\_\_\_

Address \_\_\_\_\_ Title \_\_\_\_\_

City, State, Zip \_\_\_\_\_ Employer \_\_\_\_\_

Phone \_\_\_\_\_ Bus. Phone \_\_\_\_\_

☐ I have requested copies of my high school/college transcripts to be forwarded to the Admissions Office.

☐ I have requested that the results of my SAT's be forwarded to the Admissions Office.

Which area(s) best indicate the way(s) in which you first learned of and became interested in the Philadelphia College of the Performing Arts?

☐ College Night/Career Day

☐ Private Teacher

☐ Friends, Relatives, etc.

☐ High School/College Counselor

☐ Classroom Teacher

☐ Newspapers, Ads, etc.

☐ Other — (Please Indicate) \_\_\_\_\_

I certify that the information on this application and attached (if any) is true and correct to the best of my knowledge. A student found guilty of NONDISCLOSURE or MISREPRESENTATION in the completion of this application may be subject to the appropriate disciplinary action, resulting in possible dismissal from the College.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Note: Please enclose a check or money order for the \$25 Application Fee (non-refundable) made payable to the Philadelphia College of the Performing Arts and mail to: Admissions, Philadelphia College of the Performing Arts, 250 South Broad Street, Philadelphia, Pa. 19102. (Telephone 215-545-6200.)



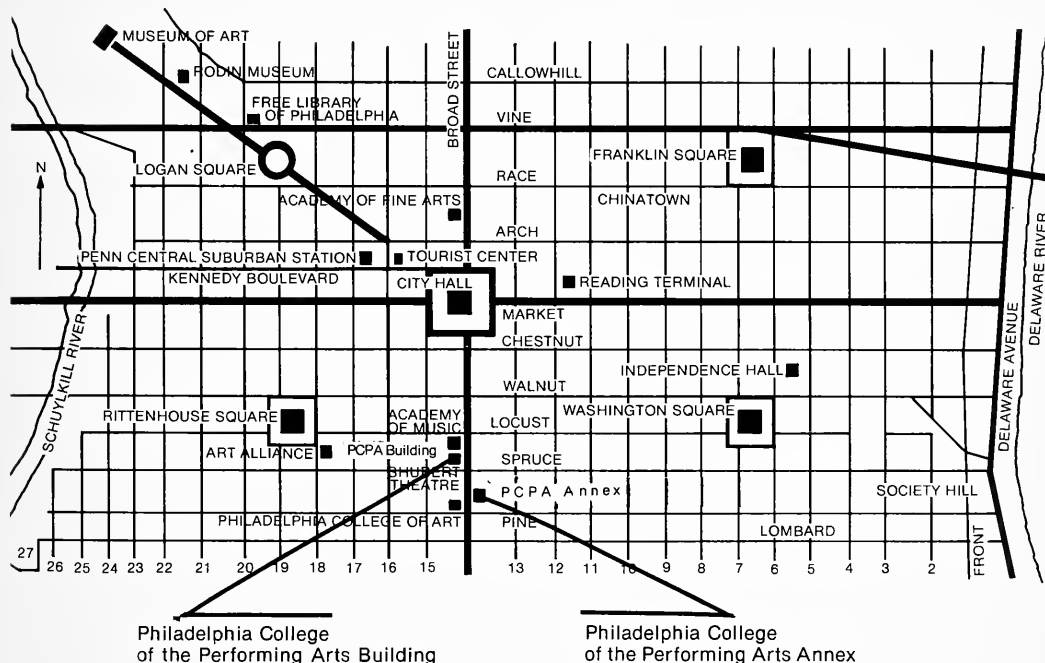


TELEPHONE 215-545-6200

# PHILADELPHIA COLLEGE OF THE PERFORMING ARTS

250 SOUTH BROAD STREET  
PHILADELPHIA, PA. 19102

## CENTER CITY PHILADELPHIA



THE UNIVERSITY OF THE ARTS  
LIBRARY - ARCHIVES

Philadelphia College of the Performing Arts  
250 South Broad Street  
Philadelphia, Pennsylvania 19102  
Telephone 215-545-6200